

LIGHT, FRILLY GOWNS.

Kaleidoscopic Fashions for the Coming Summer.

STYLES OF 1860 BACK AGAIN.

Conditions That Make It Easy to Bring Old Dresses Up to Date.

A skirt trimmed of some sort almost a necessity—Pretty Ruffled Skirt of Grenadine—A Touch of Black One of the Conspicuous Features of Dress in General—Lines of Starch and Ruffles—Various Decorations for the New Skirts—Fringing Styles of Bodices—The Important Matter of Neck Gear—Some Stunning Jackets and Skirt Waists—Frocks in Light Materials—Fashions That Are Pretty Additions to Thin Dresses—Separate Waists a Leading Feature of Dress.

The fashions as presented to view in the streets in this season, between winter and summer, are a kaleidoscopic mixture of colors.



Materials and modes in every possible gradation. Apparently everything of the last is worn with a few exceptions at the head. Radical differences between this and last season's modes are really very slight, being chiefly confined to the skirts, and the whole fabric of fashion is so elastic that it is a simple process to renovate the old gowns up to date.

The modes of making and trimming the bodices are very nearly on the old lines, the sleeves are simply a little smaller, and while the skirt has acquired a reputation for shifting methods of construction, the simple gored skirt with five or seven gores and less fulness is still very popular. Of course, a skirt trimming of some sort is almost a necessity, but it is an easy matter to supply this with rows of ribbon gathered or sewn on plain ruffles of chiffon, net or silk, and milliner's folds or stitched bands of silk or satin.

Skirts ruffled to the waist add diversity to the new gowns; yet they are more than a year old in fashion's calendar and not very becoming to the average woman.

The prettiest ruffled skirts are the grenadines, ruffled with lace and chiffon, and the organzines which are very quaint decked out in ruffles more effectively arranged by separating them two or three inches. The skirt, with one wide circular flounce set into the apron-shaped upper part, is already so common that, according to all previous rulings of fashion, it must soon have a downfall. A skirt model which is con-



sidered especially good style for this wool material, organzine, and lawn, is cut with either six or seven gores, yet measures only three and a half yards at the bottom. It is trimmed with two circular flounces about eight inches wide, arranged straight across the back and rounding up narrowly at either side of the front to the waist, where they meet forming a small panel below. If the gown is foulard silk or nuns' veiling, edge your flounces with a tiny frill of black or colored chiffon, adding another little frill at the head of each one.

Black mousseline de soie frills, ruchings and millings in very narrow widths give a very Parisian air to the dressy gowns, and there is no need to the way of using them. A touch of black is a conspicuous feature of dress in general. Even the cotton gowns are trimmed with ruffles of black tulle. Double frills of black mousseline de soie trim one pretty gown of white tulle, applied in groups with black polka dots. Three



wide circular flounces cover the skirt to the waist, each one edged with the black frill which also outlines the bodice and trims the capote. Ruffles and ruffles are very useful as a means of renovating last season's gowns. There is

usually fulness enough in them, so it is a simple matter to cut them down to the required size. But, if not, open them in front over a panel of another material. With a horizontal ruffle about half a yard below the waist and another



at the bottom, the effect is decidedly modern. A novelty in ruffles is made of single chiffon edged with a thin ribbon little more than half an inch wide and gathered in the centre. It is exactly like clear ribbon, with no cord or finish on the edge. Cause ribbons with the tiny satin edge are very much employed for ruffles.

In the matter of skirt trimmings we can turn back to the fashion plates of 1860 and find them all here again, as if they were really new. The organzine, lawn, and pique gowns displayed as new models are more or less elaborately trimmed with ruffles, insertions, puffs, and tucks, quite like the old dresses of thirty years ago. Insertions of lace, alternating with groups of tucks or narrow ruffles from the hem nearly to the waist, are one of the many fancies, while there is apparently no limit to the possibilities of gathered satin ribbon in the narrow widths. One model in white organzine shows innumerable frills of narrow white ribbon arranged in graduated groups which nearly cover the skirt. Lace and ribbon-edged ruffles of the muslin are put in in every conceivable way, and many of the skirts are out with the circular flounce trimmed round and round with rows of insertion. Two rows of narrow black velvet ribbon in two widths edge the ruffles on one figured organzine, and are seen across the front of the bodice in points, with a tiny frill of black lace below each group. Velvet trims the sleeves and the collar band.



The prevailing style of bodice in thin gowns is the plain back with a little fulness at the belt, a medium blouse front and the guimpes neck of white chiffon or lawn tucked and trimmed with lace insertion. The sleeves may be of white, too, if you like. A frill of lace, embroidered batiste, or ruffles of the muslin finish the shoulders.

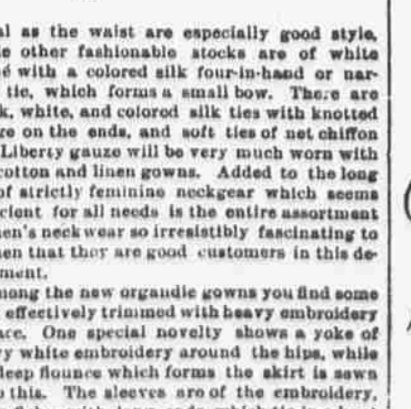
Skirts are cut in various ways, with six or seven gores, with the gored skirt, and circular sides, and the deep circular flounce, which certainly cannot be recommended for the gowns that are to be laundered, unless the material is pique, heavy linen, or duck, which are very smart used in this way and trimmed with braid or bands of the same goods in some conspicuous color. A short jacket with wide revers is the usual accompaniment to this sort of skirt, but other gowns are made with the blouse waist, with a basque frill, if you like, and a guimpes neck of tucked lawn.

The jackets are worn with a fancy vest of colored silk or lawn, finely tucked and striped with lace, which shows at the waist; but it is the neckgear which stamps the costume as modern, quite as much as the cut. Stocks with four-inch ties or sailor knots made of the same material as the bodice are especially good style.

While other fashionable stocks are of white pique with a colored silk four-inch band or narrow tie, which forms a small bow. These are black, white, and colored silk ties with knotted fringe on the ends, and soft ties of net chiffon and lingerie will be very much worn with the cotton and linen gowns. Added to the long tie strictly feminine neckgear, which seems sufficient for all needs is the entire assortment of men's neck wear so irresistibly fascinating to women that they are good customers in this department.

Among the new organzine gowns you find some very effectively trimmed with heavy embroidery or lace. One especially lovely shows a yoke of heavy white embroidery around the bust, while the deep flounce which forms the skirt is seen on to this. The sleeves are of the embroidery, and a fichu, with long ends which tie in a knot at the back and are edged with ruffles of embroidery, is the only trimming on the waist except the fine tulle which forms the capote.

The newest organzine gowns are made of the plain colors over a contrast, such as plain gray over



broads your ideas and widens the horizon of life as nothing else can," besides adding years to your term of existence.

pink or yellow, trimmed with white. Plain and trimmed with black is also very fashionable. Shades are a very pretty addition to the thin gowns, but they are not a positive necessity, as many of the muslin gowns have simply a belt and bow of ribbon at the side in front, or directly at the back. The chiffon sashes in black, white or colored are the prettiest of all. They are cut fully three-quarters of an inch wide and trimmed on the ends with ruffles of the same material or frills of lace. Ribbon sashes are made of both plain and fancy striped and plaid ribbons, and some of the former are crossed diagonally at intervals for the entire length with ruffles of black lace edging four inches wide, each one finished at the hem with a row of narrow lace. Another dressy sash is made of two rows of seven-inch ribbon joined together lengthwise with black lace insertion, and ruffled across the ends with lace edging.

The neck finish on these gowns is usually of ribbon with a little frill of lace at the back. If you saw one or two rows of black velvet ribbon on the edge of the ribbon you will find it very pretty and becoming. Some of the gowns have wide collars of embroidery or lace, and, again, they are cut out V-shaped, which makes them very cool. So it is almost impossible to get really out of the fashion in this sort of dress, whatever you may choose to have. Wide collars made of plain embroidered handkerchiefs are a feature of the new gingham dresses, and by using the points of a second handkerchief for



the cuffs the effect is very good. Some very stunning summer gowns are made of linen, and they are trimmed with bands of linen lace insertion.

The first model shown is of figured organzine with lace-edged ruffles on the skirt. Ruffles trim the waist, and the yoke neck is of tucked white organzine striped with lace insertion. Another muslin with a puffed yoke shows a series of narrow ruffles on the skirt, edging the front of the bodice and striding the sleeves. A wide sash of black chiffon is the striking feature of this gown. Rows of gathered white satin ribbon trim a white organzine, and the guimpes neck is of dainty white lace. Another model of white silk is trimmed with bands of butcher blue linen. The revers are also of blue, and the skirt waist worn with this is of white silk with a blue tie. A model for cotton grenadine, thin silk or any of the transparent materials has a trimming of embroidered linen on the skirt and a scarf drapery on the bodice which is very novel.

Separate waists are certainly one of the chief and leading features of dress, and the variety shown in the shops and at the dressmakers is beyond precedent in any other kind of garment. Plain faced taffeta and lace waists seem to have the lead just at the moment, and if you would follow the latest fad invest in three or four plain taffeta waists in different shades of the same color. It is a simple matter to vary the style of making with yokes, guimpes, revers, vests and so many admissible contrasts of color to help out. The first model is carried out in apricot silk, covered below the yoke with plaid white chiffon and insertions of black lace. The yoke of silk is covered with a trefoil pattern of black and white baby ribbon with a fancy edge. This trims the sleeves and edges the capote, and black and white lace finishes the wrists and neck. Another bodice of taffeta is made in crosswise folds, with lace insertion between, and the wide double collar is edged with lace.

HER CYCLING DRESS.

Features of the Latest Attempts to Secure Grace on the Wheel.

The time when a feminine cyclist was of no importance has become ancient history. Now she leads the procession of summer girls, and tells you with all the enthusiasm she can command that "cycling is simply divine," that "it



side of the wheel. Use double-faced cloth, heavy and firm, and with a wide hem around the bottom and the black cord. Dark corseworn blue cloth forms another costume trimmed with white tubular braid, and the coat fastens at one side over a scarf of pale blue silk. A costume of ecru linen canvas shows trimmings and vest of white tulle. Tan cloth with turquoise blue is the combination in another coat, while moire silk faces the revers on still another design.



blue, in every conceivable shade, and used on every material, seems to be the particular fad in foreign fashions. It is blue everywhere, in gowns, hats, and parasols, and if you can succeed in combining harmoniously several shades in one costume you have the very latest fashion.

the appropriate and becoming costume. This is a subject which has attracted the minds of dress designers for years. The first condition is already assured, for time and experience have taught many valuable lessons as to the general



usefulness of a bicycle costume. But to achieve grace with femininity and an all-around beauty which can really add to a woman's appearance in this limited costume is quite another problem.

Many improvements have been made in the bicycle costume, and the woman who appreciates the importance of being well dressed can really appear very well on the wheel, providing nature has been kind to her. The first step toward improvement is in the length of the skirts, which according to trustworthy Parisian authority are quite a little bit longer. English



tailors still make a variety of divided skirts, but the American woman has learned by experience that the plain circular skirt, without any straps or incumbrances of any kind, is the most rational dress, as well as the most graceful. It may be cut with gores, but it is round and only full enough to fall in two folds, one on each



satin ends from neck to waist line. It is made up of a broad band of material, and for a trim, a waist with a pretty pearl pin settled in the folds. Summing up, the full completion of summer dress must be made of the broadest silk tulle and Amos and Co. of the big variety of colors. This last season's fad is a gay benediction or soft fallie puffed on a frame, with or without a high throat collar. It is sold in white and the palest tints, and the new Roman striped tulle. Neckties, in common with gowns, hats, shoes, gloves, sun shades, and neckties, are reducing the all-pervading tint of the season, which is blue. The spring skirts are repeated everywhere on the streets and in the shop windows, and not to wear them is to be one season behind the times. The new flag blue are the two favorite knots of this color.

Unnumberable fine tucks with silk points are one of the many elaborations in dress trimming. Groups of narrow tucks adorn the skirt of an ecru velvet, and each one is finished with a silk point of the same color.

The most approved neckgear for golf, bicycling, yachting, and sports generally, is the white pique stock, with a Scotch seamy trim, forming a band around the neck, and a coaching puff in front.

A new ornament for the hair is a large single artificial flower mounted on a wire with a tuft of colored tulle at the base. One diamant rose has a rosette finish of red tulle.

Among the novelties in French skirt waists are those made of batiste with hand embroidery in white outlined with narrow beading and bordered with a tiny frill of real Valenciennes.

Braided black nets, with tiny frills of gauze ribbon between the bayadere patterns, are a very popular material for the transparent gown which is a fashionable necessity this season.

SOME MARRIAGE STATISTICS.

Age at Which Men and Women Wed—The Usualmarriage and Their Chances.

That the average woman, say in New York or in any of our cities, will marry at the age of 25.46 years can be demonstrated, as can the fact that of 100 who reach this age 21 will never marry. More widows than widowers remain. The wife seems to be that one widower in three, and one widow in four try wedlock a second time. Of 100 marriages about 13 of the men will be widowers and 11 of the women will be widows.

Out of every 100 weddings 19 minors will marry, and all the minors but one will be a spinster in her teens. Men marry at 23.5 years and women at 25.46 on the average. This might prove that bachelors are more cautious than spinsters, but it is no doubt due to the fact that girls are regarded as marriageable at 16 or 17 and men not till after 21. Forty-three out of every hundred spinsters that marry are between 20 and 25, and between 25 and 30, and the remainder, 17, are between 30 and 40. But while women marry earlier than men they are also stricken from the eligible list at an earlier age. The number of women who marry under 25 is twice as great as the number of men who marry at that age; but after the age of 45 three times as many men as women marry for the first time. Widowers remarry at an average age of 34 and widowers at 41.

The following table for 1,000 marriages is compiled from the last census report:

Husb's Wives.	Age.
Under 20 years of age	Under 20 years of age
20 to 24	20 to 24
25 to 29	25 to 29
30 to 34	30 to 34
35 to 39	35 to 39
40 to 44	40 to 44
45 to 49	45 to 49
50 to 54	50 to 54
55 to 59	55 to 59
60 to 64	60 to 64
65 to 69	65 to 69
70 to 74	70 to 74
75 to 79	75 to 79
80 to 84	80 to 84
85 to 89	85 to 89
90 to 94	90 to 94
95 to 99	95 to 99
100 to 104	100 to 104
105 to 109	105 to 109
110 to 114	110 to 114
115 to 119	115 to 119
120 to 124	120 to 124
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130 to 134	130 to 134
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220 to 224	220 to 224
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230 to 234	230 to 234
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665 to 669	665 to 669
670 to 674	670 to 674
675 to 679	675 to 679
680 to 684	680 to 684
685 to 689	685 to 689
690 to 694	690 to 694
695 to 699	695 to 699
700 to 704	700 to 704
705 to 709	705 to 709
710 to 714	710 to 714
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760 to 764	760 to 764
765 to 769	765 to 769
770 to 774	770 to 774
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785 to 789	785 to 789
790 to 794	790 to 794
795 to 799	795 to 799
800 to 804	800 to 804
805 to 809	805 to 809
810 to 814	810 to 814
815 to 819	815 to 819
820 to 824	820 to 824
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830 to 834	830 to 834
835 to 839	835 to 839
840 to 844	840 to 844
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850 to 854	850 to 854
855 to 859	855 to 859
860 to 864	860 to 864
865 to 869	865 to 869
870 to 874	870 to 874
875 to 879	875 to 879
880 to 884	880 to 884
885 to 889	885 to 889
890 to 894	890 to 894
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